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THE CAPE PLAYBILL

Vol. 8 No. 8 Week of August 20, 1956

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

CAPE COD CANAL

by J. Robert Kershaw

In the cool of the evening, just when the stars have started to twinkle, one of the most refreshing spots on Cape Cod is the north bank of the Cape Cod Canal.

Here one gets the sense he is really in another world. The peaceful quietness, the good brisk air fresh off the ocean and the constant panorama of lights from passing ships take one from Cape Cod to Singapore, to Copenhagen, to Cairo or to any one of the fabulous places visited by the passing ships.

Here one may forget the cares of the workaday world, drink in lungfuls of salt tanged air, shut his eyes and enter a dreamland which has lulled many a tired mind to blissful contentment with the world around him.

The Cape Cod Canal has maintained a fascination for many thousands of people. Even before it was built, our Pilgrim fathers envisioned the waterway. Captain Myles Standish, the doughty leader of the Pilgrims from Plymouth first saw the possibilities of a waterway across the narrow neck of land, and had plans drawn, which indicated a course almost identical with that used by the famed waterway today.

Few people realize, as they travel through the canal, or sit on the cliffs in their autos to watch the passing water traffic slide through, just what difficulties were surmounted before the waterway became an actuality.

Little do most folks realize just how many thousands of people for over three centuries, had a hand in planning and building the waterway which now connects Buzzards Bay and Cape Cod Bay, or that it took exactly 287 years from the date of the first suggestion of a canal at this point until the day that the canal was opened to ocean traffic.

The canal, as seen today, probably was never envisioned by even the most farsighted engineer. It was always believed that some day a canal would be built between the two bays and the earliest surveyors picked almost the identical route which is used today.

Myles Standish is credited with having made a suggestion to the then Gov. Bradford in 1627 that a canal be cut through the rolling hills to facilitate travel between the Cape colony and the New Amsterdam (New York) to the south and to open new fields of commerce, along the shore.

The original idea had its beginning shortly after the Aptuxcet Trading Post had been established at what is now Bourne village.

To reach Aptuxcet, the traders used canoes up Scusset Creek from Sagamore on the Cape Cod Bay side. About midway there was a portage of about a mile before travelers reached the headwaters of the Manomet River, which led over a winding course to the Trading Post and into Buzzards Bay.

Samuel Sewell visited the site in 1676 and made the first attempt to completely chart the course of the proposed waterway. In 1696 John Otis of Barnstable was ordered by the General Court to report on the cost and feasibility of the plan.

Again during the War of the Revolution the question of a canal was looked into and surveying parties were sent to the scene to make hurried sketches and more surveys. Massachusetts sailing was virtually bottled up by the British fleet which controlled both bays and the time looked ripe for such an undertaking. Thomas Machin, a government engineer, drew up working plans and finally produced a figure of $32,148 and some small change as the eventual cost of such a job.

This was a tremendous amount in those early days and to a nation which was practically bankrupt in both money and men to do the work the undertaking was far over the heads of the government at that time.

Survey followed survey and working parties were actually employed to make a start on the project at various times. It was not until 1906 that August Belmont, prominent New York financier was approached and Barclay Parsons, eminent engineer of his day, drew up the plans from which the waterway was constructed. The first block of granite was dropped for the breakwater on June 19, 1915. The Cape Cod Canal was officially opened on July 29 of the following year when eight vessels paid a toll to pass through the first New England waterway.

Private management continued to operate the canal for 14 years. In 1927, Congress, after repeated requests, passed a bill authorizing the United States to buy the Cape waterway for $11,500,000.

Since this time the United States government has made many improvements. Three new bridges have been built, the canal has been widened and dredged to a depth which would accommodate most of the large vessels of the world. They have constructed roadways on both sides of the waterway and have even provided the parking places along the sides where thousands each year stop to admire the brilliantly lighted waterway and marvel at the vessels which pass through.

Truly, one of the beauty spots of Cape Cod, the Canal will probably never be without its share of admirers.

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WE KNOW YOU'LL ENJOY

The closing week of the 30th season of America's Most Famous Summer Theatre promises to be one of the highlights in the histrionic career of the Cape Playhouse. For it is with great pleasure that the Playhouse offers one of the theatre's most electrifying personalities, TALLULAH BANKHEAD, in a musical revue, "Welcome, Darlings" for one week only beginning Monday, August 27.

A vendettist, a feudist, a woman of incredible vitality, passionate in both her devotions and her hates, Miss Bankhead has never been neutral about anything. For eight years she was the toast of London, starring to acclaim in "The Green Hat", "Her Cardboard Lover", "They Knew What They Wanted", "The Gold Diggers", "Lady of the Camellias", "Fallen Angels", and "Let Us Be Gay." In the seventeen years since Miss Bankhead reestablished residence in the New York theatre, both she and her legend, fused to the point of confusion, have steadily progressed to the point that she is now the most widely known of our national notables, thanks to her activities on stage, screen, radio and allied fields. Throughout this interim Broadway applauded her performances in Lillian Hellman's "The Little Foxes", Noel Coward's "Private Lives", and as 'Sabina' in Thornton Wilder's "The Skin of Our Teeth" which won for her the coveted New York Critics Award. Hollywood too played a significant role in her career for among many stellar films "Lifeboat" proved to be the vehicle for her special brand of magic. She had her own TV program, and her book "Tallulah" was number one on the best seller lists throughout America for over six months.

Supporting the versatile Miss Bankhead in the many delightful musical numbers in this revue, will be James Kirkwood, Sheila Smith, Don Crichton, Burnell Dietsch, and The Martins. Evening performances for "Welcome, Darlings" which continues through Saturday, September 1, are at 8:30 with matinees on Wednesday and Friday at 2:30. May we suggest that you order tickets without delay to avoid disappointment. Our box office will remain open during the first intermission so that you might place your reservation for an evening of outstanding entertainment.

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THIS WEEK IN PAST SEASONS

1927—**"Solomon's Glory"**, with Dwight Frye.

1928—Robert Montgomery in **"Captain Applejack."**

1929—Lloyd Nolan and Edith Barrett in **"Romeo and Juliet"**, with Elliot Cabot.

1930—Tom Powers in **"The Devil's Disciple".**

1931—**"Let Us Be Gay"**, with Leo G. Carroll.

1932—Ruth Gordon and Earle Larimore in **"The Church Mouse".**

1933—**"The Late Christopher Bean"**, with Ruth Hammond.

1934—Maude Adams in Shakespeare's **"Twelfth Night".**

1935—Jane Cowl in **"Romance"**, with McKay Morris.

1936—**"Libel"**, with Brandon Peters.

1937—Eva Le Gallienne and Uta Hagen in **"Hamlet".**

1938—Ina Claire in **"Once Is Enough".**

1939—Gertrude Lawrence in **"Skylark".**

1940—Grace George in **"Kind Lady".**

1941—**"Meet the Wife"**, starring Mary Boland.

1942—**"The Bat"**, with Cora Witherspoon.

1946—**"The Man In Possession"**, with Gene Raymond.

1947—Jane Cowl in **"The First Mrs. Fraser".**

1948—Jean Parker in **"Candlelight"**, with Chester Stratton.

1949—Gertrude Lawrence in **"September Tide"**, with Peter Graves.

1950—**"Goodbye, My Fancy"**, with Sylvia Sidney.

1951—Imogene Coca in **"Happy Birthday"**, with Dean Norton.

1952—Constance Bennett in **"I Found April".**

1953—Eva Le Gallienne and Faye Emerson in **"The Starcross Story".**

1954—Rudy Vallee in **"Jenny Kissed Me"**, with Lee Remick.

1955—**"Picnic"**, with John Perkins, Katherine Squire, and Pat Peardon.

* * *

ABOUT THE DIRECTOR

JOHN GERSTAD, in whose extremely capable hands has fallen the assignment of staging "The Male Animal" is another of the well-known personages who have passed through the portals of the Cape Playhouse. During the 1946 season, he served the Playhouse in two capacities, as a talented actor and outstanding technical director. He was seen on Broadway in "Othello" and "Dark of the Moon", has played the part of Michael Barnes in "The Male Animal", and he directed Tom Ewell and Vanessa Brown in the smash New York hit "The Seven Year Itch".

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2. Name the excellent war play about the agony suffered by an Air Force General as he sent forth his fliers on precision-bombing missions?
3. Do you know who directed the Broadway production of A STREETCAR NAMED DESIRE?
4. Do you know the name of the stage star who made her first hit in a BILL OF DIVORCEMENT?
5. Who was known as "the Divine Sarah"?
6. For what characterization and play is the great Jeanne Eagels remembered?
7. What swift moving musical showed the frenzy, tension and jostle of New York City by means of the dance?
8. What organization, holding a charter through an act of Congress, is striving to spread living theatre to all sections of the country?
9. Who wrote ANOTHER PART OF THE FOREST and THE LITTLE FOXES?
10. In what musical play is a pot of gold stolen from the leprechauns?

(Answers on Page 18)

THE PLAYERS PHARMACY

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—Cosmetics—
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AMERICAN THEATRE WING

The American Theater Wing, under the jcint sponsorship of the Raymond Moore Foundation, and the Cape Playhouse, is presenting John Galsworthy's "Escape" on the afternoons of Tuesday, Aug. 28, and Thursday, Aug. 30, at the Cape Playhouse in Dennis. Miss Vera Allen, well-known radio, television and stage actress, is the director of the second production of the Workshop group, and all friends of the Cape Playhouse are cordially invited to attend either of the two presentations.

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sponsored by the Raymond Moore Foundation
and the Cape Playhouse

cordially invites you and your friends to attend a production of

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Peter Candler ..... Business Manager
Lillian Stewart ..... Admin. Asst.
Arnold Adams ..... Box Office Treasurer
Gertrude Halbritter ..... Asst. Treasurer
H. Leonard Valway ..... Asst. Treasurer
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Woodruff Price ..... House Manager

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Helen Pond ..... Scenic Designer
Herbert Senn ..... Scenic Designer
James Franciscus ..... Stage Manager
Doris O'Donnell ..... Production Asst.
Noel Hill ..... Carpenter
Thomas Garrett ..... Lighting Designer
Patricia Schultz ..... Properties
Irene Fagan ..... Costumiere
Stephen Borden ..... General Technician
Richard G. Schulze ..... Gen. Technician

Edward O. Lutz, C.P.A. ..... Auditor

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and 1:00 p.

Monday, August 20 -

CHARLES
pre

HENRY

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"THE MAL

by James Thurber

Directed by JO

W

LAWRENCE FLETCHER JOAN
JOHN CONNELL WILLIAM
HELEN CAREW RICHARD

Setting by Helen Pond

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Matinees

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aturday, August 25

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FONDA

ANIMAL"

d Elliott Nugent

N GERSTAD

ETMORE **EULABELLE MOORE**
IFFIS **JOHN CECIL HOLM**
ELLY **EDITH GRESHAM**

Lighting by Thomas Garrett

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CAST

(In order of appearance)

Cleota	EULABELLE MOORE
Ellen Turner	JOAN WETMORE
Tommy Turner	HENRY FONDA
Patricia Stanley	JANE FONDA
Wally Myers	RICHARD KELLY
Dean Frederick Damon	WILLIAM GRIFFIS
Michael Barnes	JOHN CONNELL
Joe Ferguson	LAWRENCE FLETCHER
Mrs. Blanche Damon	HELEN CAREW
Ed Keller	JOHN CECIL HOLM
Myrtle Keller	EDITH GRESHAM
"Nutsy" Miller	MICHAEL HOYT

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SYNOPSIS OF SCENES

Time: The present.

The action takes place in the living room of the house of Professor Thomas Turner, in a mid-western university town.

ACT I

Late fall. A Friday evening.

ACT II

Scene 1 The following day, after lunch.

Scene 2 Three hours later.

ACT III

Two days later, noon.

ACKNOWLEDGMENTS

The Cape Playhouse wishes to express its sincere appreciation to the following for furnishings and incidental properties: Cape Cod Eyeglass Shoppe, Hyannis; Mrs. Jessica Perry, Dennis; Mr. Earle Whittemore, Dennis; Mrs. Bickford, Dennis; Lichti's, Dennis; Pfeiffer's Antiques, Yarmouth; Players' Inn, Dennis; Clark's Nursery, Yarmouth; Kay Berrien, Dennis; Hyannis Jewelry Store, Hyannis.

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☆ TONIGHT AT 8:30 ☆

HENRY FONDA (Tommy Turner), one of the Playhouse's most illustrious sons, was not always an actor. There was a time when he wanted to hang his hat in a big town newspaper city room and beat deadlines with flowing journalism. But the dream-eyed youth conveyed little of the necessary potential when he braved the city room for a job and soon passed through the portals of the Northwestern Bell Telephone Company, the chill straw of an ice-house and the grubby gloom of a grease pit. At last he stumbled into the Community Playhouse in Omaha where he was teased into picking up a script and launched into his theatrical career. He quickly became a leader in the Playhouse project, appearing in such plays as "You and I", "Merton of the Movies", and "Beyond the Horizon". Broadway beckoned. Heading east he joined an ambitious group at the Cape Playhouse where he held the position of apprentice stage-manager. Other engagements followed with little theater groups but Broadway was less hospitable. The future star of "Point of No Return", "Mister Roberts", and "Caine Mutiny Court Martial" could wangle from the Theatre Guild only a few "extra" parts. But the theatre is a place of magic and when he appeared opposite June Walker in "The Farmer Takes a Wife", he was acclaimed an instant hit in the play. When the "Farmer" was translated into reelage in 1935, Mr. Fonda re-enacted his stage role and skyrocketed to film fame. In quick succession he was starred in numerous pictures including "The Trail of the Lonsome Pine", "The Moon's Our Home", "Wings of the Morning", "Jezebel", "Jesse James", "Blockade", "Grapes of Wrath", and "Mister Roberts". His next motion picture will be one of the top roles in 'Twelve Angry Men" which his own company, Orion Productions, Inc. will be co-producing with Nova Productions, Inc. The film will be released through United Artists.

LAWRENCE FLETCHER (Joe Ferguson) has appeared to great acclaim in twenty-one Broadway shows, the most recent of which have been "No Time For Sergeants" and "The Silver Whistle". Some of his other Broadway shows have been "The Doctor In Spite of Himself", "The Rugged Path", George Bernard Shaw's "Antony and Cleopatra", "My Name Is Aquilon", "Modern Heaven", "Julius Caesar", "Boy Meets Girl", "Sailor Beware", and his Broadway debut in 1926, "The Poor Nut". He will play the role of the publisher in the film, "The Story of

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Bridie Murphy" to be released in the near future.

JOAN WETMORE (Ellen Turner) is remembered with great affection by Cape playgoers who were delighted with her performances during past seasons at the Playhouse in "Present Laughter" with Edward Everett Horton, "Affairs of State" with Betty Furness, "The Vinegar Tree" with Shirley Booth, and "A Mighty Man Is He" with Claudette Colbert. Miss Wetmore has been seen to great advantage on Broadway with outstanding roles in "Everywhere I Roam", "Two on an Island", "Kind Lady", "Two Bouquets", "Hope for the Best", "The Two Mrs. Carrolls", "A New Life", "For Keeps" and "Small Hours". She also appeared on 45th street for Richard Aldrich and Richard Myers in the F. Hugh Herbert comedy, "A Girl Can Tell". Under the managerial banner of the late John Golden, Miss Wetmore enjoyed performances in "Theatre" and "Counsellor-at-Law" with Paul Muni. Many of television and radio's most notable productions have included the name of Joan Wetmore on their stellar cast lists.

EULABELLE MOORE (Cleota) has most successfully embraced the lively arts in roles that have brought her critical hosannas with each performance. On Broadway, theatre patrons saw her in "A Girl Can Tell", "A Streetcar Named Desire", "Another Part of the Forest", "Windy Hill", "Three's a Family", "The Skin of Our Teeth", "Jason", "The Male Animal", "Kiss the Boys Goodbye", and "Brother Rat". Playgoers across the nation have seen Miss Moore to great advantage in her 1954 tour of "Getting Gertie's Garter". Her radio chores include her role of Cleota in "The Male Animal" for NBC Best Plays, and on television she has done "Comeback Story" for Henry Armstrong.

JOHN CONNELL (Michael Barnes) was educated at the University of Missouri and for a time graced the faculty of Stephens College, Columbia, Missouri, where he served as instructor and resident actor. He received the plaudits of playgoers for his role of 'Alan Seymour' in the National Company of "Picnic" and duplicated this highly successful performance last season on Broadway when he had a leading role in the Theatre Guild production of "Time Limit". He has also appeared for the Theatre Guild in their Westport tryout production of "Say of Grace" in 1953 and "My Aunt Daisy" in 1954 where he provided patrons with outstanding evenings in the theatre. His roles on major network television programs include "You Are There", "Studio One", "Philco Playhouse", "Kraft", "Robert Montgomery Presents", and "Danger", and he appeared in the film "Cinerama".

WILLIAM GRIFFIS (Dean Frederick Damon) will add even further laurels to an already distinguished career with his performance in "The Male Animal". His career started on the West Coast in 1936 when he obtained a radio job with Jerome Lawrence, author of "Inherit the Wind". In the years since his debut he has proved that he is eminently capable of embracing almost any assignment in the lively arts. Broadway saw him to great advantage in "The Corn Is Green", "Major Barbara", "Charley's Aunt", "Midsummer Night's Dream", "Death of a Salesman", "Love's Comedy", and recently as fat old 'Uncle George' in "A Pin to See the Peepshow". Radio and television played an important role in William Griffis' career for he has more than 20 years of radio broadcasting behind him and has figured prominently in many of the nation's most important television productions.

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JOHN CECIL HOLM (Ed Keller) a Cape Codder of adoption is a man of many enterprises here—real estate, antiques, and acting. But he is best known to the theatre world as a successful playwright, author of the smash hits "Three Men on a Horse", and "Gramercy Ghost". As a Broadway actor he appeared in many shows including "The Front Page", "Mary of Scotland", "Whirlpool", "The Up and Up", and when "Gramercy Ghost" was playing on Broadway he jumped into the role of the Ambulance Driver when the actor playing the role had an opportunity to direct in stock. His scripts also include the book for the musical "Best Foot Forward", and "Brighten the Corner", and between times he put one word after the other to become the author of the two delightful books, "Sunday Best" and "McGarrity and the Pidgeons". As a playwright his most recent work has been an adaptation of a Mildred Walker story, "The Southwest Corner" which starred Eva LeGallienne and was seen on Broadway and on the road season before last. This season Mr. Holm has been active in summer stock, appearing at The Spa Summer Theatre, Saratoga Springs, in "The Seven Year Itch", "Tea and Sympathy", and "The Solid Gold Cadillac". It is a pleasure to welcome Mr. Holm back to the Cape Playhouse where he has delighted theatregoers in past seasons with his roles in "Gramercy Ghost", "Happy Birthday", "Mister Roberts", "My Sister Eileen", and "Mother Was A Bachelor".

HELEN CAREW (Mrs. Blanche Damon) is a constant television performer, and has been seen at various times on "Robert Montgomery Presents", "Philco", "U. S. Steel", "Lux Theatre", "Schlitz Playhouse", and many other notable productions. Her Broadway career has placed her in "Traveling Lady" with Kim Stanley, "Harriet" with Helen Hayes, "Our Town" starring Frank Craven, "The Flame", "Big Hearted Herbert", "The Breaks" and "January Thaw". She has been seen in touring companies of "Poppa Is All" and "The Late Christopher Bean", and has a long list of stock appearances to her credit, at theatres in Long Beach, Ivoryton, Clinton, Guilford and here at the Cape Playhouse. Radio has also been one of Miss Carew's frequent mediums. Followers of the daily soap operas have heard her on "Helen Trent", "Backstage Wife", "Stella Dallas", "Just Plain Bill" and "Our Gal Sunday". Her evening per-

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formances have included roles in "Mystery Theatre", "Mr. Keen", the Lux Radio Theatre and U. S. Steel Hour.

RICHARD KELLY (Wally Myers) has an impressive record of repertory theatre performances behind him. He has had leading roles in "Mister Roberts", "The Moon Is Blue", "The Philadelphia Story", "The Voice of the Turtle", "Oh Men! Oh Women!", "The Rainmaker", "A Streetcar Named Desire", "Stalag 17", "Death of a Salesman", and "Born Yesterday". Not unknown to summer playgoers, Mr. Kelly can boast of performances of importance at Wilmington, Delaware; Columbus, Ohio; Seacliff, L. I.; and many other leading strawhat theatres where he has spent six seasons as leading man. He has been featured on Broadway TV theatre with Edward Everett Horton and Marjorie Gateson, and has given stellar performances for Philco, "Studio One", "Mr. Peepers", Celanese, and "The Aldrich Family".

EDITH GRESHAM (Myrtle Keller) makes her first acquaintance with the Cape Playhouse in "The Male Animal". However, Miss Gresham is not unfamiliar to summer playgoers for she has been featured in many of the nation's most prominent playhouses including Cincinnati, Detroit, Minneapolis, Ann Arbor, Denver and Skowhegan. Her Broadway performances include impressive appearances in "The Women", "Three's a Family", and "Oklahoma" in which she also went on tour. On the road, she thrilled theatregoers with her roles in "On Borrowed Time", "Skylark" and "My Sister Eileen". Video has claimed a generous portion of Edith Gresham's talents for she has made impressive guest appearances on "Kraft Theatre", "Martin Kane", "Ethel and Albert" and many others.

JANE FONDA (Patricia Stanley) makes her debut at the Cape Playhouse with her father in this production of "The Male Animal". However it has not been an idle summer for Miss Fonda. She has throughout the current season been attending the classes of the American Theatre Wing Workshop here on the Playhouse grounds which has demanded much of her time and energy. Her recent appearance with her father and Dorothy McGuire in a benefit performance of "The Country Girl" in Omaha brought her critical accolades from both critics and audience alike. Her role in tonight's current revival shows but another facet of this talented young actress who in the fall will be starting her sophomore year at Vassar. Like all young artists, now that her star is on the horizon, it may perhaps be but another laurel credited to the "Cradle of the Stars".

* * *

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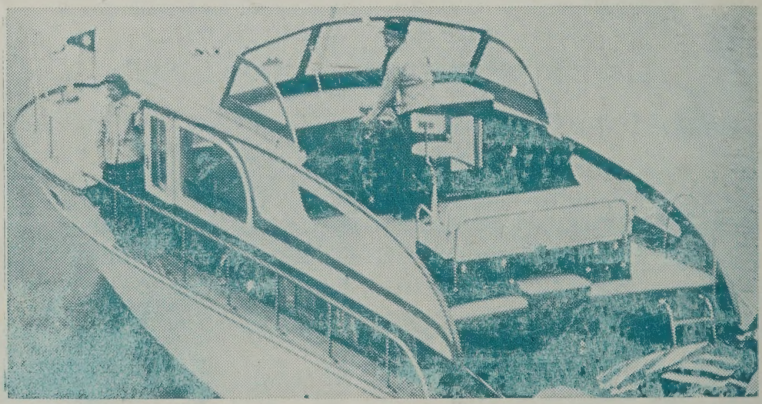

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